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Senior Recital: Mike Lee, guitar

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DEPARTMENT OF MUSIC



Senior Recital

Mike Lee, guitar
assisted by

Kevin Harding
Charles Arthur
The U of R Guitar Ensemble
Stefan Czestochowski



APRIL 3, 2004, 7:30 PM
PERKINSON RECITAL HALL

Program

Berkley Springs :53 - 4:12

Don Ross (b. 1960)

Reedology 4:50 - 6:54

Jerry Reed (b. 1937)

8:09 - 14:00

Pavane pour une Infante Defunte

Maurice Ravel (1875-1937)

My Foolish Heart 14:20 - 18:25

Victor Young (1900-1956)

arr. Kevin Harding

with the U of R Guitar Ensemble

19:55 - 23:50

All the Things You Are

Oscar Hammerstein (1895-1960)

Jerome Kern (1885-1945)

with Kevin Harding

24:40 - 28:39

Willow Weep for Me

Ann Ronell (1908-1993)

arr. Joe Pass

with Stefan Czystochowski

29:28 - 32:05

Borsalino

Chet Atkins (1924-2001)

Jiffy Jam

32:28 - 36:39

Jerry Reed (b. 1937)

with Charles Arthur

Question

37:25 - 41:31

Tommy Emmanuel

Sun Down

42:33 - 47:55

Wes Montgomery (1925-1968)

Gypsy Song from the 1994 Documentary *Latcho Drom*

with Kevin Harding and Charles Arthur

48:54 - 54:43

Notes

Canadian composer and fingerstyle guitarist Don Ross presents a musical blend of jazz, folk, rock and classical music. From an early age he has explored “fingerstyle” technique, a right hand discipline similar to classical guitar playing. This selection, “Berkley Springs,” is the artist’s rendition of a folk song attributed to fellow Canadian musician David Essig. Don Ross’s exploration of alternate tunings is evident in this song as well. The guitar, normally tuned EADGBE (low to high) is now tuned FACFCF for a more open sound.

Country personality, actor, singer and fingerstyle guitarist Jerry Reed composed “Reedology” and “Jiffy Jam” during his celebrated career as a solo fingerstyle guitarist. Reed’s unique sense of counter melodies elevated the depth of fingerstyle playing, which also gained him the respect and collaboration of his peers, most notably, Chet Atkins. Notice these unique and multiple melodic lines especially in the B sections of these pieces. You may remember Jerry Reed as the truck driver in the *Smokey and the Bandit* movies.

French composer, Maurice Ravel portrays the old Spanish court dance of the 16th century, the pavane, in *Pavane pour une Infante Defunte*. Ravel’s main influences were Charbrier and Debussy. This 1899 piano work, adapted for a guitar ensemble, is full of lyricism and repetition proving accessible to any listener but at times has been dismissed by critics. Listen as Cole Spanos plays the lyrical melody with Gary Larson and Sarah Churton playing counter melodies and harmonic motion. Mike Lee and Joel Oliphint will play the continuo, which occasionally doubles the melody an octave below. The title of this work means a pavane for a dead child (or princess). When asked why he chose this title, Ravel said it actually had no special meaning and he merely “liked the sound of the words.”

“My Foolish Heart” is the title track from the 1949 movie that saw Victor Young as the film score’s composer. It has since been adapted as a jazz ballad standard. This arrangement by Kevin Harding uses contrapuntal melodies for three guitars and the continuo, or rhythm

section, in two guitars. This selection also will feature traditional jazz improvisation.

“All the Things You Are” is from the 1939 musical comedy *Very Warm for May* with music by the famous songwriting team of Oscar Hammerstien II and Jerome Kern. Since then, the song has been adapted as an enduring jazz standard. Valued for its harmonic structure, it remains an exciting vehicle for the improvising musician.

“Willow Weep for Me” is a unique, loose blues-form piece that is also a standard in the jazz repertoire. More important about this particular selection is the impact of Joe Pass on the arenas of fingerstyle guitar and jazz guitar. He is acclaimed as a master of fingerstyle jazz who was able to combine dense harmonic sense and accompaniment techniques to elevate the guitar to a solo jazz instrument.

Chet Atkins is regarded as a guitarist without parallel. Famous as a record producer and session artist, he has also recorded hundreds of solo records and helped to shape the 50s and 60s Nashville sound. Chet Atkins expanded Merle Travis’s thumb-and-fingers technique allowing for ragtime-like songs such as “Borsalino” to be performed on a solo guitar.

Following in the line of Merle Travis, Chet Atkins and Jerry Reed, Tommy Emmanuel is now regarded as the world’s premier fingerstyle guitarist. This selection, “Questions,” is from his 2000 CD *Only*. It blends his style of self-accompaniment with a lyrical folk melody.

Critics generally consider Wes Montgomery the most important and influential jazz guitarist since the great Charlie Christian. The unique, mellow style he created by playing with just his thumb on new and improved electric guitars allowed for his trademarks of lyrical and octave soloing. This selection, “Sun Down,” is one of the many original 12-bar blues pieces composed by Montgomery during his career. Note the unique harmonic motion of the last four measures of the form.

The final selection is from the 1994 Documentary *Latcho Drom*, about the daily life of Roma people, or those most people refer to as the Gypsies. This selection was played in a social setting by an ensemble of one fiddle and guitars, and has now been adapted for three guitars. Once again, there is much room for improvisation not only in the set-aside solo sections but also within the melody itself.